



Rituals of Black Magic

By Frater Orion and Sister Steva

Rituali di Magia Nera



*A presentation of the most
vulgar misbeliefs and errors regarding the
darkest and most harmful magic arts.*

The art of manipulating
reality to gain the
eternal damnation.

By Frater Orion and Sister Steva

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*Dedicated to the memory of the dead ones;
may it overflow into the new living ones.*

To the one who dwells and whispers in darkness

Preface

It is not recommended to read this volume. Therefore, you can't do anything but read it. You will soak in its pages, flip each one of them, enjoy the taste of the forbidden that will curse your brain cells. I know you are curious, but masterful is my warning. Don't keep on reading it, don't let the word "End" hang on this pamphlet, nor on your sanity. I understand and smile at your curiosity, but I am horrified by the curse you are approaching.

I warned you. Good luck.

This book is a collection of reasonably prohibited rituals. Readers are invited not to follow - in full or in part - the following cursed ceremonies which should be understood as informative publishing.

In case you tempt fate by following even one of these rituals, the consequence you would have to face would be devastating both from a magical and a legal point of view. We, therefore, invite the readers to consider this pamphlet as a work of fiction in any way related to reality.

None of these rituals have been executed in full or in part by who is writing.

We do not want to meet any harmful legal or ethical consequence, nor do we want to deal with the devastation of the magic level, an obvious consequence of such practices.

Anyway, we would like to disclose the deepest knowledge related to the history of black magic innate to these debunking ceremonies. Readers should approach the topic from an informative point of view.

Our expectations for the success of this book are objective. We understand that the disclosure of the occult themes contained in the following pages will be interesting for a small élite. It is our pleasure to share with such a small elitist group the most so-far-hidden mysteries.

The Evil Eye

Among the most basic forms of black magic, there is the Evil Eye. It consists in the power of the sight cursing who is watched. The so-called disgraces are a common known effect of the Evil Eye; suddenly and in a short amount of time, those disgraces would fall on the unaware victim. It is something unconscious for most of it - you don't have to be a pledged or a magician. The power of the triggered effect is directly related to the dormant psychic powers of the launcher.

This kind of magic is common across different cultures:

- In ancient Greek “to matiasma” (μάτιασμα) or “mati” (μάτι) refers to cursing someone through the eyes (*mati* is the Greek word that states the eye); “baskania” (βασκανία) is the Greek word that means hex.
- In Hebrew, “ayin ha’ra” (אֵינַע עָרָה) means "evil eye".
- In Persian, "salty eye" (روش مشچ).
- In Spanish “mal de ojo” literally means "hurt by the eye", which explicitly refers to the hurt given by the eye. Evil Eye, therefore, is translated as “echar mal de ojo”, "to launch the evil eye".
- In Arabic "ain al hasoud” (نَيع دوسحلا) is the "envious eye". "Ayn haarrah" literally means "hot eye".
- In Russian “сглаз” (sglaz) means "from the eye".
- In Sanskrit "drishti dosha" means "sight full of evil".
- In Turkish “nazar kem göz” means "to look with an evil eye".

What does this hex consist of?

This is probably one of the most common questions related to the topic. And it doesn't have an appropriate answer. To give an answer it is, therefore, necessary to clarify how luck works. In this context, luck indicates the psychological and magical conditions that surround someone in the present and future with positive events. Such condition depends on two factors:

1) Energy-related: the aura has to work properly to make sure the stream of energies passing through the chakras has no issues (The *aura* with the psychic energies it emanates guarantees both sensitivity and an extrasensory potential outside the body).

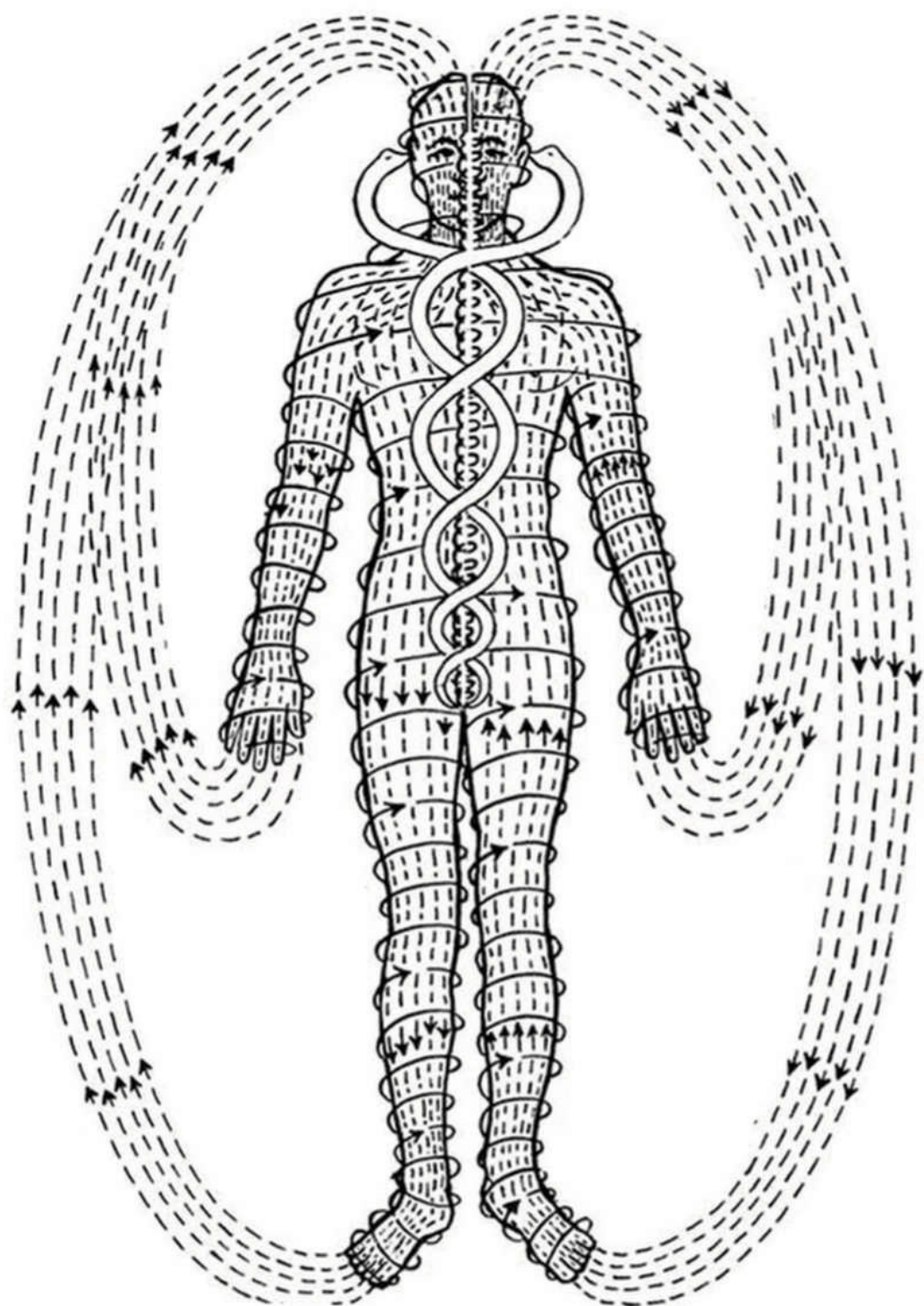
2) The synchronization with the Universe: a physic state that allows the mind to intercept and understand in time what is going to happen soon. It is an innate ability, today stressed by our daily lifestyle. It anyway represents one of the fundamental aspects of the future magician.

The evil eye, therefore, consists of launching negative energies through the sight that will disturb the aura of the victim. It will interrupt their synch with the universe, making sure the victim himself will cause his disgraces without being aware of it. The victim will operate asynchronously with the surrounding universe.

How to protect yourself from the Evil Eye?

There are different techniques which range from using an amulet filled with our energies (a simulacrum) which will work as a shield attracting all the negativity. But nothing is more powerful than our own Daimon, with which you should have a great relationship developed during the time.

Another way consists of understanding when such an Evil Eye is launched to immediately purify yourself, after a proper comeback. This will restore your energetic abilities and you will be synchronized again with the Universe. To reject the negative energies there are popular apotropaic signs we will further discuss in Appendix I or the customary of discharging it on the ground by touching the iron.



Ars Goetia: the art of summoning demons

Ars Goetia constitutes the initial part of the "Lesser Key of Solomon", a collection of chthonic summoning rituals of the 18th century. It contains hidden secrets and ancient mysteries that precisely describe a series of demons in every detail. It is a Jewish ritualistic manual where the chthonic forces are trapped, forced and chained in different contexts with the purpose to obtain favors under duress - contrary to what one may think and because of many modern misunderstandings.

In this absolute madness, the rituals consist in creating an Inner Circle through the angelic forces within which the magician proceeds by forcing the demon's summoning. If the demon doesn't grant the applicant's desire, he will be chained into the Inner Circle. That is why the demon usually accepts the pact, which turns into some kind of contract with a reasonable epilogue. We suggest you read the "Faust" by Johann Wolfgang von Goethe to have a clearer view of the possible consequences. We would like to reiterate an important point you might have missed: this is insane.

Does someone think to be able to manage an indomitable force as a demon, blackmailing it to follow something purely human? It should be obvious. The caller will have to pay the piper. His desire may be granted, but he will have to face a series of consequences that will lead to an absolute failure of the initial plan. You don't play with the unknown. You don't dominate the indomitable. But the indomitable may dominate something so easy to domesticate. Man.

For obvious reasons, we won't list the Ars Goetia ritualistic steps. The so-called Satanist which refers to this kind of rituals have nothing in common with the Satanist Essence. A Satanist wants to break free from the chains that keep him from freely living his existence. Is, therefore, a Satanist someone who tries to trap a demon with a tricky blackmail threat, using an angelic force to get what he wants? It seems pointless to answer. The ritual we would like to show you in this chapter is

completely different. If you want to get a favor from a chthonic force, the procedure must be different.

First of all, we won't talk about summoning, but of invocation - i.e. to call the demonic force in you.

No Inner Circles, no protections, no chains (Wiccans are going to freak out). Don't be afraid. You just have to be aware of the path you have taken, which has no return if something goes wrong.

You will need:

- A brazier. The simplest solution is to use cotton and kerosene or alcohol. Make sure you are in a quiet situation, without any fire risk. You will have something else to think about.

- A black candle
- A red candle
- Lard
- Bones
- Red dye
- Whiskey

Choose the demon you would like to invoke. In the week before the ritual, you will have to repeat his name every hour for seven times in your mind. It will be the first thing you will do in the morning and the last before going to sleep.

Different demons prefer different days to execute the ritual. In any case, it is advisable to proceed at nighttime. Whatever time you choose, it will be important to proceed with the ritual in total darkness, except for the candles' light.

Start with the whiskey. A generous sip will obfuscate your senses, making sure you won't think about the big trouble you are getting into. Be fearless. If you are scared, don't do anything that is written in this book. Fear will be your worst enemy.

Get naked and light the black candle on the left and the red one on the right. Place the brazier in front of you and light it too. Raise the bones on your head and repeat out loud:

"Chthonic forces, I call you. May my voice penetrate the soil, meet the flames, reach the shadows through these bones. Thus I open the door

for this world. I am your door for this world. Reveal yourselves."

Dip the left index finger in the red dye and draw the seal of the demon you want to invoke on your chest. Meanwhile, say:

"NAME OF THE CHOSEN DEMON this is the key and I am the door for this world. Feed on me to go through the door. Now I am your herald. We go through the threshold together, we breathe in each other, think as a single mind, see with the same eyes, touch with the same hands. We are here and now NAME OF THE CHOSEN DEMON."

Forget who you are and what you have always known about yourself. Request the demon as if you were making it to yourself. Burn the lard in the brazier, inhale the smoke and feel stronger than ever: this is your moment of glory.

What is going to happen after may depend on the situation and the demon. You may have both auditory and visual visions. You may have to live a powerful flow of consciousness in your mind. Maybe, you will feel the urge to masturbate. Do it. Pour your secretions in the brazier together with the lard.

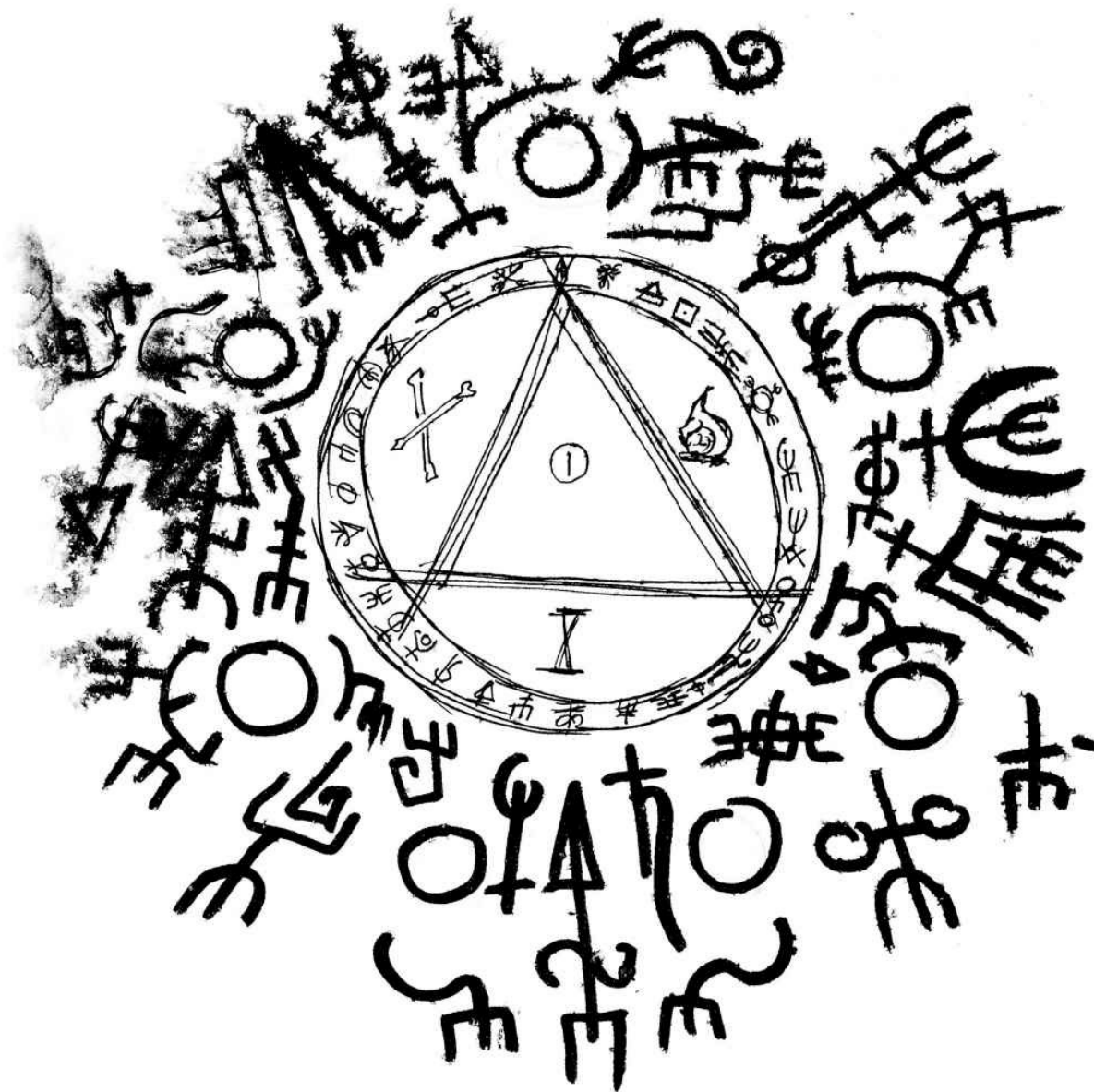
Then you will succumb. You will feel a painful sensation of tiredness and some sort of fever. That is the time to farewell the demon; at this point, the link between you and him will be already weak.

Say these words:

"I farewell, my dear friend. I will see you soon. Thank you for your presence, but more than everything I thank you for having treated me as your equal. Goodbye, goodbye, goodbye."

Turn off everything and put it away. Have some rest and be prepared to open your eyes having renewed intents.

NOTE: the ritual reaches its maximum power if performed in couple with two contemporary invocations.



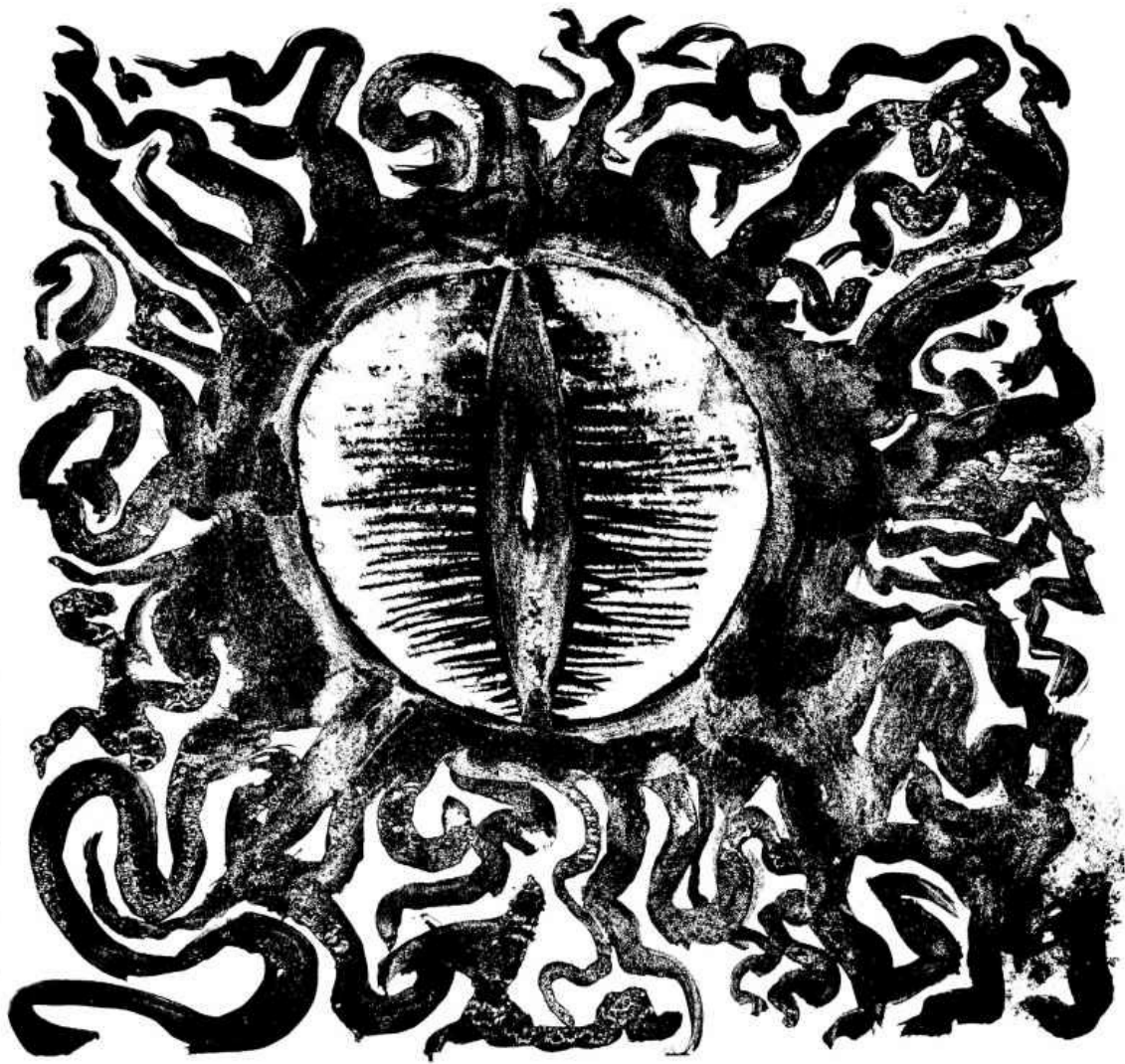
The Abyss

Don't be deceived by appearances. For this ritual, there are no procedures. The Self-Awareness of your mind and of the immutable change it will have to undergo are required. Think carefully before proceeding because when you'll look at your past, you will notice how far you have gone.

Let's go stepwise. What is the abyss? It is the center of the universe from where everything starts and ends. It is the incubator of every idea, but their tomb as well; it is where life begins and ends, a black hole that emanates and absorbs at the same time, with the same intensity. It is a portal that gives you access to transcendent dimensions and knowledge the human mind can't handle. A huge temptation for the man, the most evil of all. A trap that springs for the slightest glance sending out the endless stream of untranslatable knowledge which goes beyond the terrestrial existential period. The stars' language itself - they use it to communicate and share their destructive intents towards the totality of life. Taking a look into the abyss means choosing to accept a shock that will produce a slow decay of the mind, embrace the madness and forget your past. Once the richness of the obscure and the panic void of the night is admired, nothing will be the same.

A painful binomial of the strong and absolute fullness of a powerful universe above any human possibility, which collides with the sensation of being emptied. A black hole that drains the echo of the mute and heartbreaking scream of who is pulled inside out.

In addition to being a theme linked with the Christian culture - that defines it as, "mystical ecstasy" - it was discussed as well by Lovecraft in "Through the Gates of the Silver Key" and Crowley in a complete treaty we won't discuss here.



How to reach the Abyss?

The real sticking point to overcome is that of its localization. The access to the abyss is inside ourselves, in the deepest part of our conscience yet the most difficult one to find. Conscience isn't able to contemplate itself and to get the key which may open the doors on the abyss you need an expedient. The expedient is that simulation chamber hidden in our mind by which we can imagine and predict the

consequences of our actions. How to harness this mental simulation chamber at best? Our faulty imagination is contemplated by our brain which subconsciously works to fill the empty spaces there are when we strongly imagine some situations. It is simple to imagine, for example, a room and all the furniture that completes it. To go forward, let's imagine to open every drawer in it. You will find the most diverse wonders outside the domain of the active conscience. As for the basic principle of meditation, hypnosis, self-hypnosis and altered sensorial perceptions, the more you isolate from reality, the deeper you enter inside your mind. By repeating some lasting meditation sessions and learning to isolate the body from the mind, you will get access to the ability to create situations and settings in that mental simulation chamber. You will then have the possibility to take the path directed to the darkest chamber of your mind, the one where the abyss can be found.

Let's start with the isolation of the body.

This is a fundamental procedure as well as for the astral travels whereby the body has to be frozen for some endless heavy minutes filled with the progressive deletion of the stream of thoughts. It may be useful to imagine a situation involving the possibility to descend: imagine some stairs, an elevator able to descend for thousands of floors, an endless apnea towards the bottom of a dark ocean. Leave your identity on the main floor together with your dresses, your skin, your muscles, and your name. You are not anymore what you have always been. You are no longer what you used to know, what was familiar to you.

You are nothing.

The experience may vary from person to person from now on. You just need to know that you will have to face unimaginable tests and many powerful enemies. You will almost certainly discourage, but if you are determined enough to proceed with repeated sessions, you may succeed. Anyway, the abyss remains just a dream in most cases.

If that happens, it doesn't mean you are unlucky. Who hasn't experienced it will keep on having their identity and certain mental stability. Who hasn't look at the abyss won't fear the shadows, nor will have to suffer the painful perception of the whispers hidden behind half-closed doors ready to open on endless dimensions.

Who hasn't tasted the darkness of the abyss won't have to sleep terrified by the possibility of being dragged out from their rest by many

skeleton hands, overseen by a giant still eye observing that agony from the immensity of an ultraviolet sky.

Enjoy your name, your face, your body. Are you sure you are ready to support a boundless black hole between your ears?



Eternal Youth

The desire to own the eternal youth drives every man and woman on this earth. Although wrinkles are women's worst enemies, men too fear the valleys lining their faces, even if they won't admit it.

Eternal youth is different from the lust for eternal life. It is somehow more voluptuous; it is all about wishing to preserve something naturally beautiful, irresistible because of its vulnerability and transitory essence.

People always wished for eternal beauty, but someone looked for it through a specific ritual. It is the sadic Countess **Erzsébet Báthory**, a rich Hungarian Elder born in today's Transylvania from a lineage of war heroes of the Eastern Roman Empire against the Turks-Ottoman.

According to the legend, Erzsébet witnessed something that marked her drastically when she was six years old. A group of gypsies was invited to her home to entertain the family. One of the group members was sentenced to death for having sold his children to the Turks. The night echoed with the cries of the man and Erzsébet fled from her room to attend the execution, being attracted by those screams. The sentenced man was placed in the freshly cut belly of a horse tied to the ground. She could see only his head after the soldier stitched up the horse's belly with the man still inside.

When the young noblewoman was only 13 years old, she saw the cutting of the nose and ears of 54 people suspected of having caused a peasant revolt. The order was given by her cousin, the Prince of Transylvania.

Her sadic tendency flourished from her childhood, during which she experienced her passion torturing her servants with her servant Ficzko. She learned black magic from Dorothea Szentes, and Erzsébet exploited it very intensively against her enemies. It led her to become extremely rich and feared.

The story of Countess Bathory we all know begins with a specific fact. One day she slapped a servant and her blood-soaked the countess' hands.

After this episode, Countess Bathory noticed that her hands looked younger where the blood had fallen. She developed a genuine obsession

with the pursuit of eternal youth. Since the blood was so great for her skin, she began to practice the terrible art of ablution with the blood of young virgins. As if that was not enough, she wanted only well-off young victims. Moreover, the bloodbaths were not enough and she loved to spill her victim's blood in a goblet and taste it with greed. She thought that by doing that, she would have been able to be young and beautiful forever.

In 1609, Countess Bathory set up an institute to educate girls from her social class. It had no educational purposes, but it allowed her to have fresh blood. After the inclusion, the victims were stripped, hung upside down, tortured, and their throats were cut to collect their blood. According to legend, Countess Báthory built a device, called the Iron Maiden, with the shape of a woman with very long hair - probably belonged to one of her victims. The Iron Maiden held anyone approaching it, piercing her entire body with sharp knives coming out of the chest of the victim. The Countess had the opportunity to collect fresh blood she used for her ablutions.

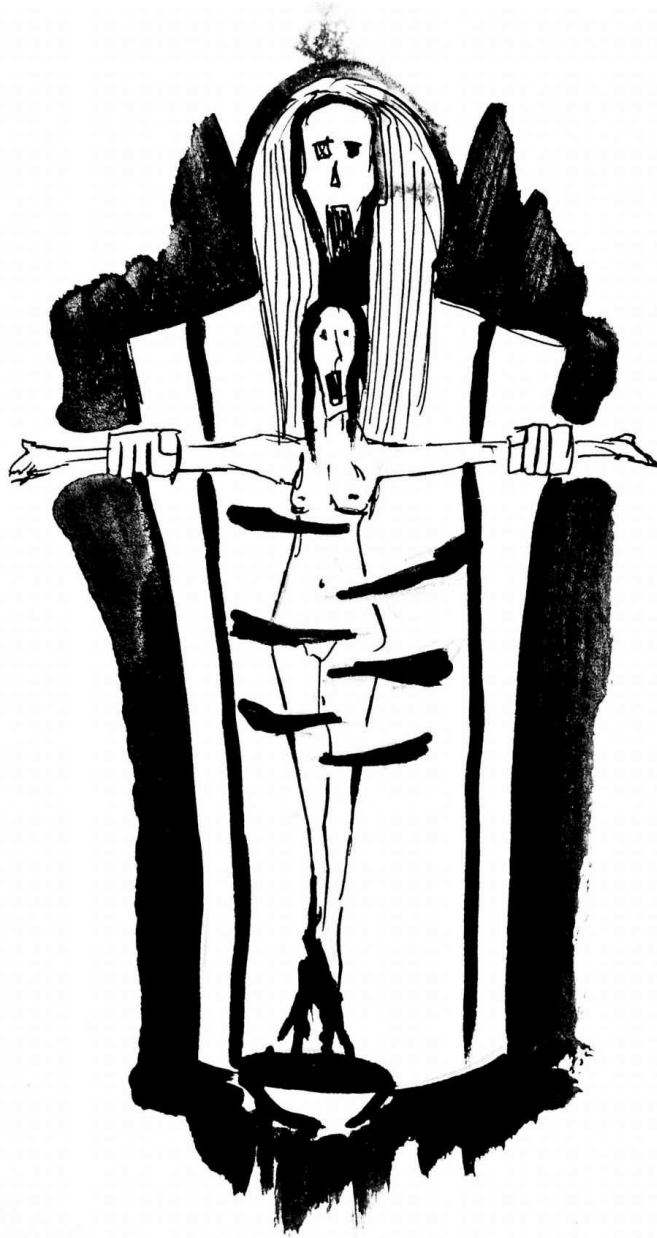
After many complaints about many young noblewomen missing, Emperor Mathias II investigated the Countess. She was caught torturing other young women. Together with the victims, they found many more torn corpses and women still alive but mutilated.

The Countess was sentenced and walled up alive in her room, where she received food through a crack in the wall. In despair, four years later she committed suicide, letting herself starve to death. The discovery of one of her diary showed that the Countess had noted down the names of all her victims: 650 in total.

The time span of the murders was about 20 years. One victim every ten days.

Although such a cruel ritual could tempt someone, it should be repeated many times.

Too many times and too frequently.



The Homunculus

The fear of the unknown is a condition of anxiety, alert toward a potential danger. Therefore, we can borrow this definition to introduce the topic of this chapter. *The Homunculus*.

This legendary figure reflects the man trying to act as God. The art that deals with it are that of *alchemy*.

What is a homunculus? It is a little man living just like us. Moreover, being a magical creature, it should be able to show a deep knowledge of occult secrets and magic arts once reached its maturity. Its born of art. It gets its body from art. It has art within it.

The tradition of the homunculus became particularly flourishing in the 16th and 19th century, taking root in the popular tradition. Frankenstein and Faust, Part Two (1832) continued the creation of a stereotype. It was very successful in the 20th and 21st centuries as well. The early 20th-century cinematography had a significant stylistic impact on this bizarre and grotesque figure; we think of works such as Homunculus, directed by the German Otto Ripert and published in 1916.

But the father of the homunculus is Paracelsus (1493-1541), in his alchemical writings *De Natura Rerum* (1537).

“That the sperm of a man be putrefied by itself in a sealed cucurbit for forty days with the highest degree of putrefaction in a horse’s womb, or at least so long that it comes to life and moves, and stirs, which is easily observed. After this time, it will look somewhat like a man, but transparent, without a body. If, after this, it be fed wisely with the Arcanum of human blood, and be nourished for up to forty weeks, and be kept in the even heat of the horse’s womb, a living human child grows therefrom, with all its members like another child, which is born of a woman, but much smaller.”^[1]

Let’s get to the heart of the matter and try to understand which are the ingredients for the homunculus recipe. You will need:

- Fresh human sperm;
- A still;
- An alchemical vase;
- Some of the mare's blood.

I find it superfluous, but let me stress again the importance of **not repeating any of this**.

But I also know that you are already biased towards this ritual.

Remember: the most important thing in alchemy and magic is trying to reach a deep knowledge and potential of yourself. If you don't believe you can create a homunculus - or anything else described in these pages - you will never succeed.

Encouragement such as: <<I believe in you; I know you can do it>> is not enough. You are aware of your essence, of you being a god in power able to turn into a purely creative act. Or you are not. And you won't.

Regarding the ritual and the process aimed at creating the little man, there are a lot of multiple versions. Paracelsus himself stated that he had never attempted such a work, as he would have, "challenged the power of God himself". However, anyone who thinks of themselves as a deity may be interested in following his instructions.

After a careful analysis, here is the ritual described in every step.

First of all, it is necessary to recover some fresh sperm to be left to feed in the uterus of a mare (in some dossographic translations, the mare is a cow). A transparent human being will appear after some time, without having an actual body. You will need to feed the thing with human blood for at least forty weeks, then it will have a body. During this time the homunculus has to live in the mare's uterus. At the end of this period, you will have an entity looking like a little child.

This highlights some fundamental aspects connected to those of existence and life.

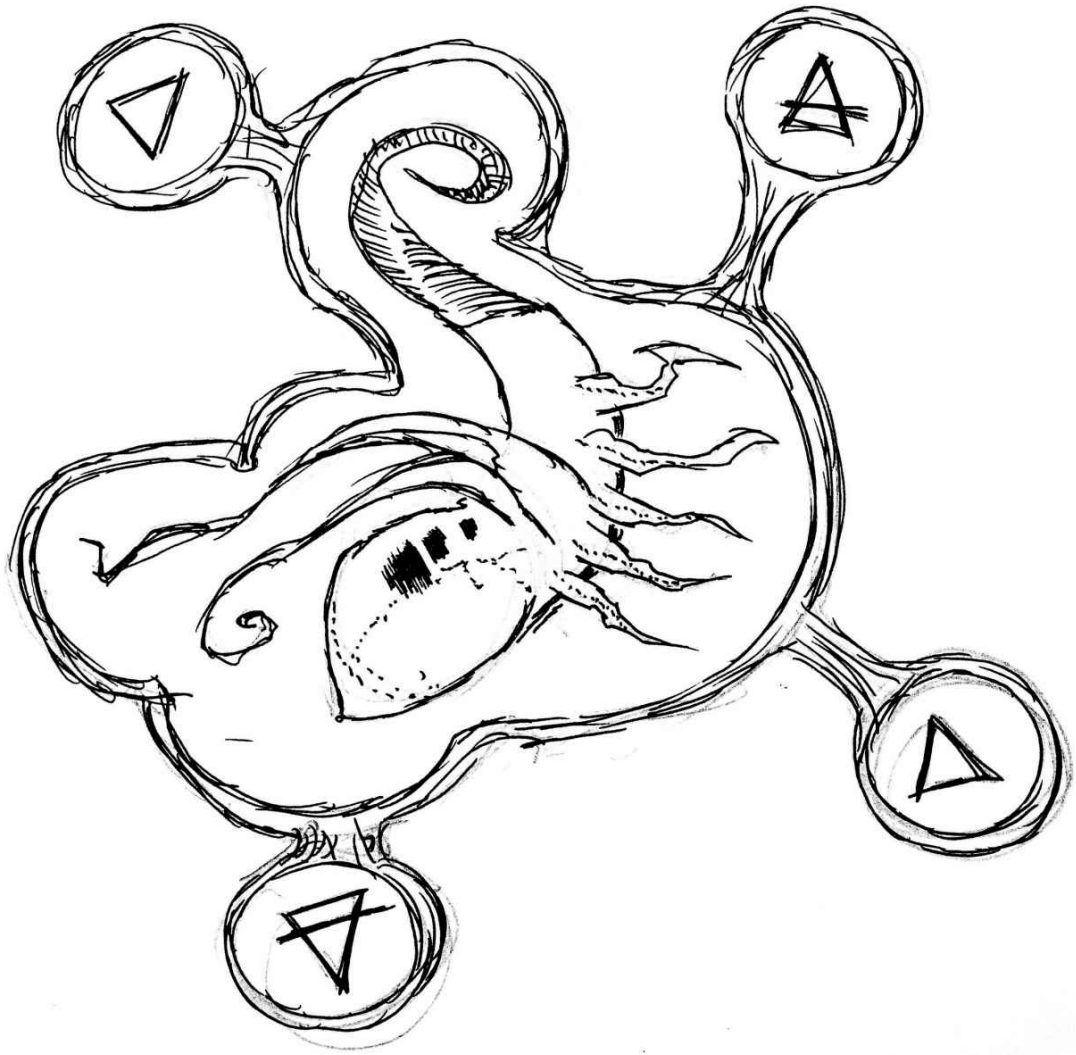
How can we understand the purpose of something we are experiencing, but we don't understand? The question is probably wrong.

What if we don't have any purpose? What if this question raises just because of our dichotomous nature? What if our creature asked itself the same questions? What if the questions were different instead?

We need to consider the possibility that creating a homunculus

would mean to create something we couldn't understand. An extremely fascinating and disturbing two-sided medal that leads us to a question. How mad is the one who decides to take the path of the Creator?

From a creationist and Catholic point of view, this involves a close understanding of the monotheistic God's errors during the presumed Creation. Man has the widest view of the facts; he has no limits. Therefore, he could be also superior to God, even if he is one of His creatures. This approach destroys the Catholic doctrine, which places man as a servant of God, something inferior to him. In the end, even from a creationist point of view, we end up contemplating the fact that man is superior to God.



Necromancy

Summoning the Spirits

The word ‘Necromancy’ (from the Ancient Greek word νεκρός, “dead” and μαντεία (prediction) describes the practice of magic involving communication with the dead. Why would someone need to contact the Underworld? The answer is very simple. Summoning a spirit from the realm of the dead allows one to ask questions and advice. There are many rituals to achieve it. This is a very common ritual, present in many different cultures.

It may sound strange, but it belongs to the Christian tradition as well. The cult of the Saints is the result of the synchronicity of the ancient Etruscan-Roman and the Christian culture, which absorbed some of the pagan traditions in the first centuries of its life.

That is why I’d like to say that Christianity contains black magic rituals in its ritualistic complex.

The Etruscan-roman necromancy cults are curiously similar both to the practical and the theoretical sides to the Afro American ones – such as Quimbanda (Macumba), Voodoo, Umbanda, and Condomblè, one of the most genuine forms of the ancient cult, nonetheless the syncretization it went through.

Before we get into the practical aspect, it is important to delve into the structure of the world beyond the grave. To do this, we would like to mention the Wizard and Philosopher of the Platonic School, Apuleius (Madaura, 125-170 ca. dc.). In one of his writings, the Philosopher proposes an interesting vision about the different types of spirits that are formed after the death of the body.

“The human soul is also part of the demons; once the earthly life has been accomplished, it detaches itself from the body. This, in the ancient Latin language, is what I commonly find called ‘Lemur’. Among these Lemur, the ones who have had the task of watching over their offspring and who peacefully rule the house, are called family ‘Lares’. Others instead, for their misdeeds on earth, are homeless and condemned to wander in the thrall of chance as in exile. Those called Larvae are a vain bogeyman for good men and a scourge for the wicked. When the

task they had by lot is uncertain – that is whether they are ‘Lari’ or Larvae –they are called ‘Mani’. The God epithet is an obvious honorary one because they are the only demons called ‘gods’ are those in this category. They are those who were considered divine being by men and later honored with temples and rituals, after a wise and right life”.[\[2\]](#)

For years, my studies have focused on this step, on the messages hidden behind some keywords. Specifically, what I tried to do was to imagine the historical context in which these verses were written. What I have understood and reworked in a personal interpretation is the following:

Like every kingdom, that of spirits also has a name: Lemuria. And the inhabitants of that kingdom are, precisely, the lemur, the disembodied spirits. These, in turn, are divided into three categories:

- The **Lares**, the spirits of the charismatic characters, with a deep self-awareness, strong and wise. As divinities, they are celebrated in particular by descendants and relatives, although not exclusively.
- The **Larvae**, the spirits of the materialists, who have not properly exploited life to achieve either a spirituality at least sketched or a self-awareness. They are lost spirits, desperate spirits, spirits that have no form or purpose.
- The **Manes** a broad intermediate category that includes the spirits of those who, in life, have never taken a firm stance. These spirits in life had never had spirituality and had little self-awareness. Nevertheless, their destiny seems to be promising: they will gather together in an egregore of other mediocre spirits related to them, merging into a collective consciousness. They are generally celebrated by the family as ancestors, as in a magical and exciting embrace in death, a return to the mother's womb.

Taking up the idea of Socratic Daimon, Apuleio recognizes the presence of a sort of demon assigned as a witness and guardian to each of us. The Daimon lives within us, and as Socrates often tells us, it is perceived by our conscience. This spirit, for people who can welcome him, as the magician is, can advise, suggest, and speak to our conscience. So we can say that the Daimon must be for the Wizard the

First and Last true interlocutor. For he is the true mediator between the planes, able to intercede and to have a total vision of the earthly facts which for mortals are otherwise inscrutable.

“The demon takes part in everything with curiosity, investigating and understanding everything. Then, it wanders into the depths of our soul, as if it is pure conscience. This personal guardian I am speaking about, assists every single man closely, protecting him individually, knowing him in depth. It is an inseparable spectator and inevitable witness who blames evil and approves good. By devoting all our attention and a keen interest in knowing him, by honoring him with a deep religiousness, as Socrates honored his demon with justice and a pure mind, it will be our advisor in uncertain situations. It will be a prophetic guide in difficulties, a protector in danger, a help in needs that can step in providing us with dreams and premonitory signs in case of need. It will ward off the evil promoting the good. It will lift the broken spirit and support it, by lighting it in the dark, guiding the good luck and correcting the bad one.

It is therefore surprising that Socrates, a truly perfect man and - as Apuleius himself attests - a wise man among all, has known and honored his god. And if for this reason, his guardian, whom I would call almost the family and domestic Lares, has removed from him all the obstacles to be removed, has taken all the precautions to be taken and has given in advance all the necessary warnings? This happened when the function of wisdom had become insufficient and Socrates needed some help. Not an advice, but an omen and he wanted the support of divination if uncertainty made him falter.”[\[3\]](#)

For Apuleio there is no difference between the demon and a spirit belonging to the Lares group. Perhaps it is not even by chance that, in the Quimbanda (Macumba) one's demon (Exù) is celebrated at the crossroads, where in Italy one can find the classic Madonna's statue, the ancient altars of the Roman Lares. The very concept of "Guardian Angel" proper to Christianity can, therefore, be considered the deformation of a pagan concept, syncretized with the religious point of view.

How can one celebrate and worship these spirits?

Let's go deeper by analyzing some specific elements of necromancy.

First of all, we need to consider the places of the spirits, the points where, in prevalence, those who live beyond the world are worshipped:

- Home altars: home Lares and Manes.
- At a crossroads: Lares (exù)
- In graveyards: Manes, unknown Lares and Larvae.

To recall spirits, it is necessary, therefore, to be in one of these places. Outside of these three options, things get complicated and become much more difficult.

Another essential aspect to take into account is that of the nourishment of spirits. It is precisely through this nourishment that they can manifest themselves, to communicate and to interfere with our plan of reality. Without such nourishment, we will not receive answers to our appeals. But what do spirits feed on? There is no certain answer to this question, but we can only rely on assumptions, hypotheses, and experiences. It seems that the main source of nourishment for spirits is the psychophysical energy we provide them with gifts or symbolic gestures. While the Ancient Romans often offered wheat, African-American cults mainly used animal or vegetable products common to the local cuisine, but also liqueurs and tobacco. Thinking of the western tradition of bringing flowers to the cemetery, it is easy to see the similarity with the offerings of the ancient rituals.

It is essential that the necromancer fully understands his protective spirit and takes care of it with all due care. With his benevolence and protection, it will be possible to try to establish relationships with other types of spirits; spirits can be chosen by the necromancer himself, or they can choose him to resolve their questions left unresolved during earthly life.

Let us now move on to the exposition of the different passages of the ritual.

1. Reach a place of the spirits in the late hours of the night.
2. Knock three times in succession on the ground to ask

- permission to enter the spirit world, pronouncing the formula
Salve! Salve! Salve! Or Laroye, Laroye, Laroye.
3. Empty your mind of all the whispers of life and listen, in silence, to the sound of what is around you.
 4. Say out loud:

Spirits of the underworld, I am calling you! Shadows crawling in the dark, listen to my words: I am here as a friend to honor you, to listen to your requests and to bring you this gift.

5. Leave your gift on the ground. If it is a food, remove it from its container and place it on a plate. If it is a drink, fill a glass and leave it on the ground, with the open bottle next to it. If it is tobacco, light up the cigarette, cigar, cigarillos, etc. and leave the packet next to it.
6. Describe in detail the needs and possible solutions:

"I'm here to ask for your help for ..."
(Optional).

7. Stay in silence again. Spirits can manifest themselves with a signal that could be a simple breeze. They will not waste the precious energies received as a gift to present themselves visually or blatantly, for there will be no reason for this.
8. Say the farewell formula:

"Spirits of the Underworld, I bid you farewell and greet you with a promise to return to visit you very soon. Thank you for your precious help, for which I am immensely grateful."

9. Knock three times on the ground again and say Goodbye! Goodbye! Goodbye!

NOTE: The offer must be left on the spot. If it is a home altar, it should be dispatched after a few days as soon as it starts to fail.

The actual nourishment of the spirits is not given by the material offered as an object, but by the act of donation itself. Spirits, being

deprived of a body, have now lost their ability to feed themselves, therefore, they need the living to be able to supply themselves. Some spirits, such as the Larvae, feed independently on the energies of the living. To understand if a larva is feeding on our energy, it is necessary to pay attention to the manifestation of possible depressive crises or drastic lowering of the vital state. To avoid this happening, it is necessary to have a strong Daimon at one's side, which is also the first element that the necromancer will have to develop before proceeding with the rituals.



Vigor Mortis: The Art of Reanimating Corpses

Literature and cinematography of the last century have examined the figure of zombies in every possible way. We are used to conceiving all this from a fantastic point of view, difficult to reconcile with our reality, but, like every legend, that of the living dead also originates from concrete facts.

The figure of the bokor is typical of the Voodoo tradition, closely related to the blackest magic. This form of sorcerer communicates with the Loa - the spirits of the Voodoo of Haiti and Louisiana - "with both hands", that is, for both good and evil. Among the best-known invoices of the bokor, we find that of the "theft of the petit bon ange" (the little guardian angel). This spell causes the victim to end up being enslaved in the form of zombies. Whoever is hit by such a bill, ends up in a state of apparent death, so virtually impossible to be recognized by a doctor. The unfortunate one for whom will end up very probably to be buried, with a lot of funeral praise. Only after the burial will the bokor return to recover the body, which he cursed.

Although all this may make the most skeptical smile, let's move to May 2, 1962, when Haitian Clairvius Narcisse was declared dead after two weeks of a mysterious fever. Identified by his sisters Marie-Claire and Angelina, he was buried in a small cemetery near l'Estere the next day.

In 1980, almost twenty years later, a rather strange man approached Angelina while she was at the village market and presented himself as her brother, the one who was buried since 1962. The man explained to her (supposed) sister that a shaman had resurrected him to become a slave in a sugarcane plantation. The locals welcomed the story as real, while, of course, in the West, everyone stood up. However, Harvard professor Wade Davis wanted to see it clearly and ventured into the depths of the Haitian jungle where he met Max Beauvoir, the Voodoo Pope. The ethnobotanist had the opportunity to see the preparation of a mixture, at the hands of a Voodoo priest, called zombie powder. This

potion had ingredients that included a chopped skull of a dead child, blue lizards, a dead toad wrapped in a sea worm and a particular exotic variant of the stinging vine. The most potent ingredient, however, was obtained from a poisonous pufferfish, particularly its liver and reproductive organs, which contains tetrodotoxin, a substance toxic more than a hundred times the cyanide.

By having Professor Leon Roizin of Columbia Presbyterian College in New York analyze the mixture and conducting experiments on rats, the doctor noticed that the guinea pigs, while appearing dead, had a delicate heartbeat.

To revive the dead even though it is a specialty of the Voodoo is not its total jurisdiction. Proposing a general summary of various magical cultures, three types of corpse resuscitation can be identified:

1. The first method is to temporarily bring the spirit of the dead back into the body;
 2. The second method is to bring a demon into the body of the dead;
 3. The third method is to animate the body of the dead as if it was an empty shell.
- For the first ritual, it is necessary to surround the body lying on the ground with candles along the entire perimeter of the body. The candles should touch the body and should be very close to each other. Thus, the spirit is invoked and, drawing on all one's strength, the spirit is catapulted into the lifeless body, which must be sprinkled with blood and milk. Finally, the new life must be blown into the body with a breath within its open mouth. The effect lasts a few minutes, just long enough to ask the deceased a few questions and he will respond with a breath of fresh air.
 - For the necro-demonic ritual, it is necessary, first of all, to build a magic circle around the body and proceed with the evocation of the demon. It will be necessary to provide a strong motivation to the demonic force and a good energy boost, assisted by at least seven braziers in which it will burn lard. Depending on the energies provided to the demon for the ritual, the living dead could survive in this condition for a few days, trying to feed in the most unclean ways

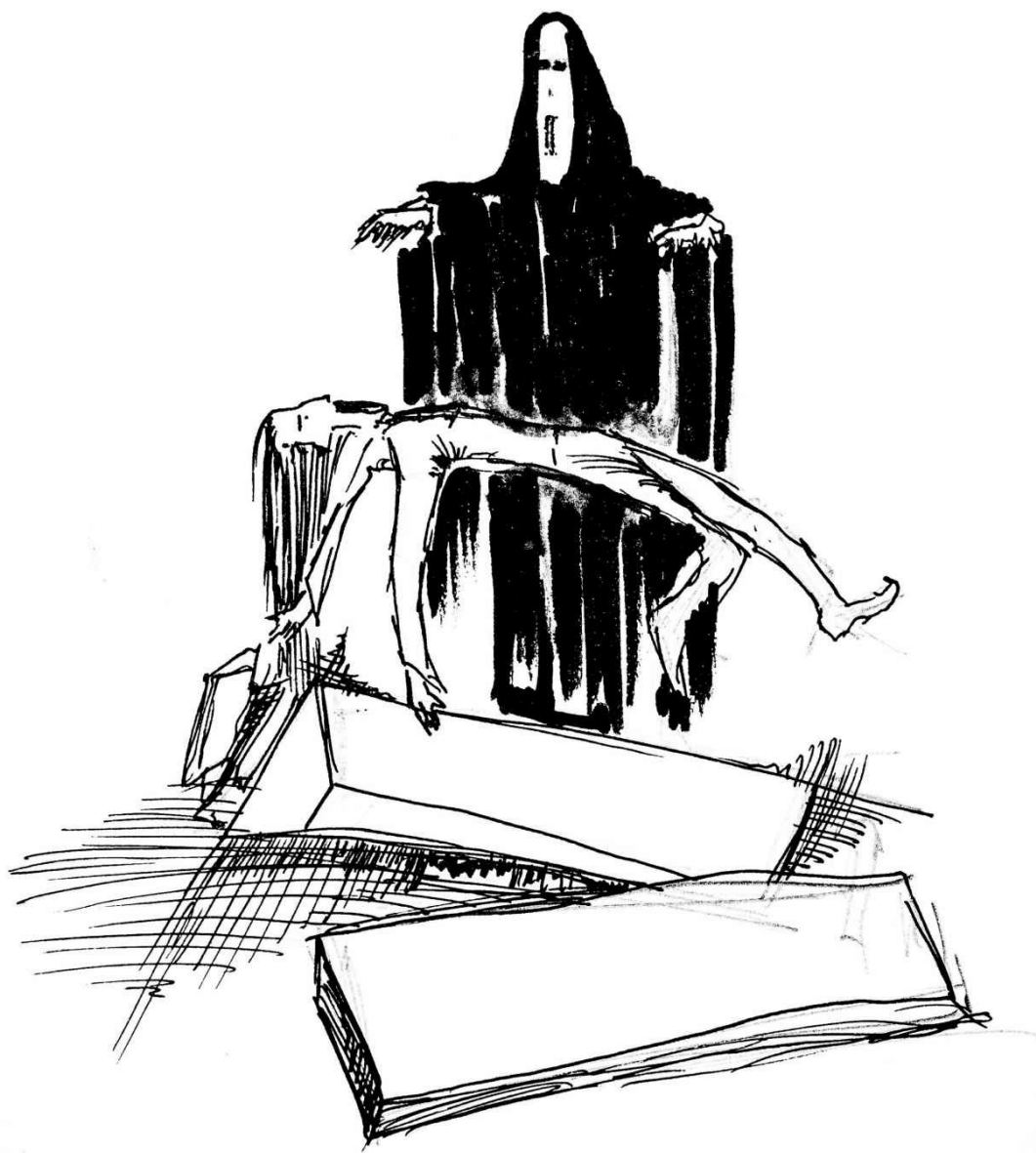
to survive for as long as possible. The lightest and most common form of this ritual involves the possibility that the deceased will be able to emit a faint sigh, behaving like a demonic oracle.

- The third ritual is the most intriguing and mysterious, which requires the otherworldly power of the necromancer, who will have to perform the ritual during a demonic possession (or of a Loa). In this sense, it is not clear where the life force to revive bodies comes from - in all probability the necessary energies are "sucked" directly by the necromancer itself, which will be consumed little by this practice.

In the Voodoo the bokors would be able to manage for more time the resuscitations of several live bodies: these rituals are often performed on corpses that have passed away a few minutes – even seconds – of people most likely killed during the ritual itself.

Although in the eyes of Westerners all this may seem like a barbaric wild and unclean tradition, the bokor and their magic testify to a different approach to death than in our society. What in the West is an indelible and incomprehensible taboo, for the Voodoo is a door that opens onto a world unexplored by those who are alive and that, for this reason, is the result of a forbidden desire.

If in the Voodoo of Haiti or Louisiana these legends constitute the solid ground on which the secular tradition of our own culture rests, with us they are little more than fairy tales that leave, almost, a veiled smile printed on the face. In the full right of the skeptic, I would like to remind you of a name: Clairvius Narcisse.



Immortality in darkness: The Litch

Immortality may be the most eligible target of every dark wizard scared of the burden of time, determined to worship the most praised golden calf of humanity. The *extrema ratio* of this aim is the Litch - I hope that will divert your hope and your inner wish of a never-ending existence. Among the other solutions, this is the most damaging and putrid of all.

What is a Litch? A peculiar undead. We aren't talking of a dead body reanimated by a necromancer, but by *their own will*. A dark wizard is conscious of what a Litch is and what does it mean to be trapped inside a horrible body.

It is a disgusting and mostly-unknown creature which has the mystery of its creation in itself.

It is not clear how someone can turn their caducity in a bony Litch.

In the majority of cases, we are talking about necromancers greedy for their power, not ready for the sad separation that death would inevitably bring them. No one likes to wither and wear the signs of the time, especially when you smell the scent of death and you have to thank her for the extra sun granted.

To propitiate time and mock death, the dark magician dissociates the spirit from the body, now on the verge of perishing. By tying the spirit to an amulet, with the death of the carnal matter, it will be trapped in a sparkling and precious cage. The necromancer will then be able to proceed with the resuscitation of the passed body over which he will have total control.

If there is something more precious than one's amulet for a Litch, we cannot know. Even just separating oneself from it at a millimetric level will result in the undead necromancer being the most fearful of fears, because the destruction of the amulet will result in a farewell in omne tempus. Some research has shown that in some cases the subtraction of the amulet of the Litch and the destruction of the physical body of the necromancer were not enough to curb the unstoppable need for immortality. If the amulet had been sufficiently close to a corpse, uncontrollable possession would still have been triggered.

There are several ways to achieve the goal of becoming a Litch. You will need an amulet, preferably an ancient family jewel, precious and full of stories to tell. Purify it of all the energies remaining in it. You will have to wear the amulet continuously, you will not have to separate from it for any reason; in doing so, you will impregnate it with your energies, repeating multiple identical rituals daily.

The most commonly used formula for embedding your energy in the amulet is:

Non facies cum dolore animi est et cor et os haesitatione nisi aeterna perfectio.

Without flesh, there is no pain, no emotion without heart, but only bones and the redemption of eternity.

It is important to proceed, preventively, by generously sprinkling your body fluids. Once you have soaked the amulet with yourself, you will need to proceed with the transfer of your spirit from the body to the new host body. The processes that make this undertaking possible are numerous, but no one knows which ones are working and which are completely useless. Many seem to opt for a traumatic transfer of their spirit into the amulet, with the consequent and immediate death of the body. We are talking about suicide rituals, in which the weapon used is often the amulet itself. Many cases of history report corpses found with a brilliant gem stuck in the middle of the chest.

Some consider indispensable a large amount of energy to proceed with the transfer of the spirit. To have the perfect dosage of energy, some wait for the perfect astral conjunction, others use the power of lightning, or even a storm, to succeed in the undertaking.

Finally, the last school of thought provides for the exploitation of a demonic force evoked for this purpose, which shifts the spirit of the magician. Let us speak of a chthonian force which it is necessary to trust: the desire for an entire existence would be in the hands of another entity. What if this entity is a trickster?



Haruspex: your future lays in your guts

The art of reading the bowels of sacrificed animals is called aruspicina. This particular divinatory art, conducted by a haruspex, allowed in ancient times to grasp the divine signs and deceive fate through the interpretation of the innards of beasts. Of Etruscan origin, the haruspices were consulted throughout the Roman Empire, and even in 408, on the occasion of the siege of Rome, cursed the Visigoths of Alaric I in Etruscan. Spurinna, an Etruscan, would have been the personal haruspex of Julius Caesar to whom he predicted his death on the ides of March.

The first task of the haruspex was to determine the sacred space on which the subdivision of the celestial vault (*templum*) was projected, starting from the hypothesis that it was crossed by two perpendicular lines: in the north-south direction the *cardo*, the *decumanus* for the east-west direction. From the *decumanus* to the east was the *pars familiaris*, where the benevolent gods resided; to the west was the *pars hostilis*, the gods of the underworld.

From the *cardo* to the south was the *pars antica*, to the north the *pars postica*. The two lines, crossing each other, divided the celestial vault into four quadrants, each divided, in turn, into four parts. In total, therefore, the celestial vault had 16 sectors and in each of them resided a different divinity.

The liver and the animal viscera represented, in the eyes of the haruspices, a microcosmic projection of the macrocosm and its elements: by carefully analyzing and studying the liver, in particular, but also the intestines of the sacrificed animals, it was possible to understand what were the positive and negative signals sent by the corresponding divinity. The liver was compared with a bronze model covered with inscriptions that allowed the haruspex to identify any signs, scars or abnormalities and bring them back to the sector of the corresponding celestial vault.

The liver of Piacenza is perhaps the most famous testimony of the Etruscan world of the haruspicin from the II-I century BC. In the 16

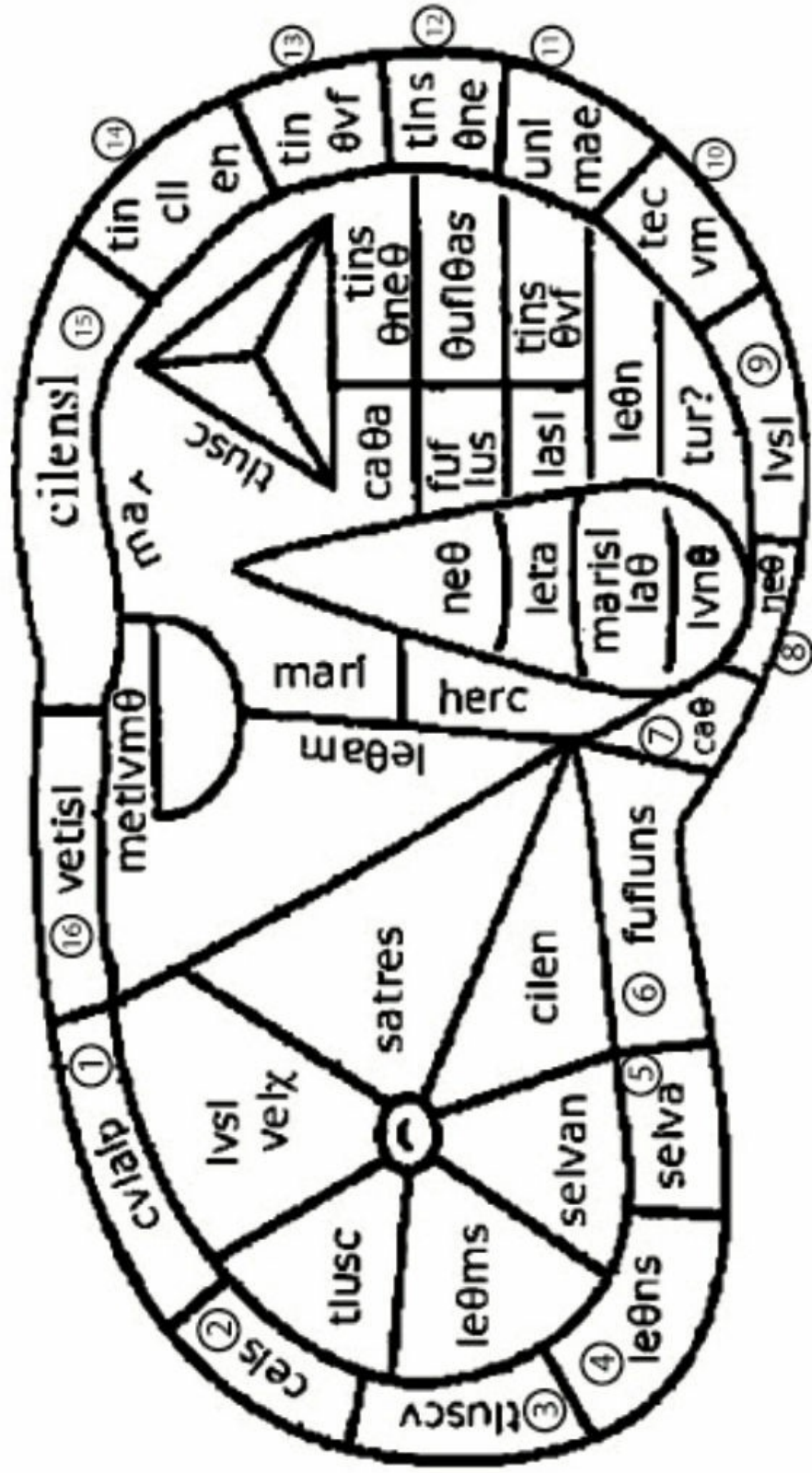
marginal regions that represent the celestial templum, the inscriptions of the deities are:

- 7 - Cathua (Sol Invictus);
- 2 - Cel (a Chthonian god);
- 15 - Cilens (Luck);
- 1 - Cvl (su);
- 6 - Fuflus (Bacchus);
- 4 - Letham;
- 9 - Lvsa;
- 11 - Mae (Maius);
- 8 - Nethuns (Neptune);
- 5 - Selvans (Silvano);
- 10 - Tecum;
- 13 - Tin (Jupiter);
- 14 - Thufitha;
- 3 - Tluscv;
- 11 - Uni (Juno);
- 16 - Vetis (Veiove)

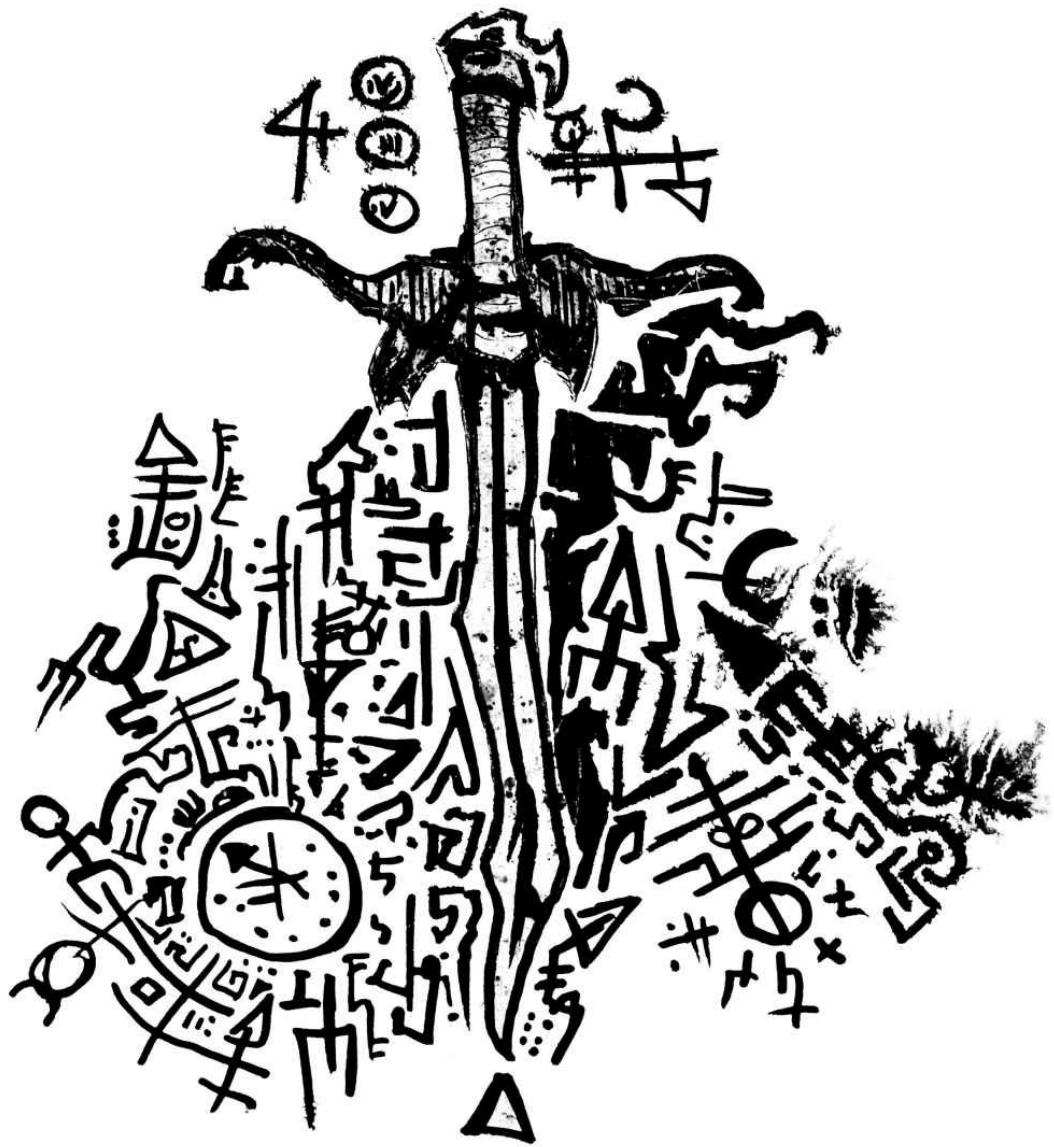
The 24 inland regions also present:

- Hercle (Hercules);
- Lar(an);
- Lasa;
- Maris (Mars);
- Metlvmth;
- Satres (Saturn);
- Tiv;
- Tul;
- Tvath;
- Usil;
- Velch(ans)

Model of The liver of Piacenza



The Etruscan haruspices were an excellent example of great astronomical knowledge that exploited in that correlation between macro and micro, later taken up by alchemy, gave incredible results - unlike the modern interpretation of the Horoscope, a trivial simplification of these practices, where the part of the micro is almost completely missing.



Defixiones: a curse from the underworld

As Pliny the Elder tells us, the *defixiones* were Ancient Roman magical text containing curses written on special lead sheets engraved by scratch - the *tabellae defixionum*. The curses were intended to freeze the victim's physical and mental abilities: particularly used to send punitive anathemas, the most curious feature of *defixiones* was that they were infallible, drastic, morbidly effective.

If you are already thinking of using this curse, think about the consequences it may have. Because of its extraordinary power, if the curse is thrown on someone innocent and not deserving such pain, the sender will have to pay a very high price. This is not a deadly anathema, but a curse that entails the most terrible sufferings for those who are affected. We could say that it has an educational function - it punishes who don't think about their action who will be then forced to do it. For this reason, it is not uncommon for *defixiones* to be used against men who are not willing to recognize their offspring, to make them go back to their footsteps.

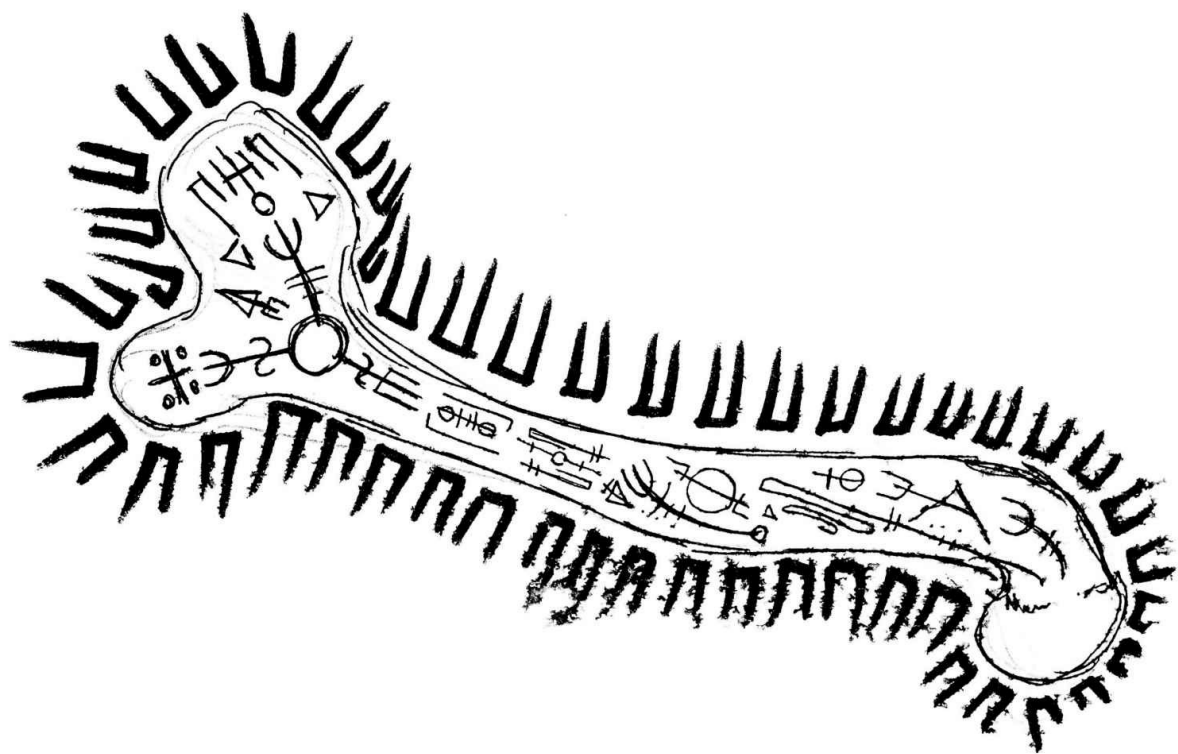
It is carried through the help of the deceased's spirits; it works particularly well if you accurately select the deceased for the characteristics of the resentment towards the victim. A young deceased woman of childbearing age will be more successful in the above case, as she will understand the reason for the curse thrown by a mother who was left alone with their children.

The ritual requires a thin lead tablet and a rusty nail. The first step is to engrave your curse on the lead tablet. It is possible to simply write the name of the victim or prepare long articulated anathemas, in which you can allude, in a specific way, to the ability of the opponent to be magically hit. The victims can be indicated with the utmost precision (name, surname, age, profession, nickname, etc.). In the Greek context, it was common practice to disguise the writing, making it impossible to read, to prevent it from being read.

The tablet must be wrapped seven times on itself and pierced with the nail, pronouncing the magic words *Berebescu* or *Bazagra*.

The fetish must be buried in the middle of the night at the tomb of the chosen deceased. After knocking three times on the ground, you can bury the fetish with bare hands and ask, with a whisper, that the deceased bring the message to the chthonic forces of the underworld. I advise you to bring a gift to the deceased to further strengthen your relationship (better if it is something that impressed him while he was still alive).

The text on the tablets was not always of evil origin. Sometimes the deifixiones were used to help the deceased, especially if very young or died very violently. In this case, you can use this practice to help the spirit of the deceased to rest in the realm of the Underworld.



The Infernal Mass

By definition, mass is a group ritual created to be celebrated by many people. I am sure that each of you has heard of the Black Mass. First of all, I feel the need to clarify its meaning: this particular ritual is often confused with the Witches' Sabbath. This is a medieval ritual inspired by previous cults (Bacchaeuses, Saturnalia) of which we have evidence from manuscripts dating back to the Inquisition - especially from the *Compendium Maleficarum*. The Sabbath is composed of various blasphemous phases including the *Osculum Infame* - the kiss on the anus of the devil -, the trampling of the cross, the baptism by the devil, and the dance with devils. *De facto*, it is a pre-Christian pagan ritual to which several blasphemous components have been added.

The Black Mass is another thing. It is a rather modern ritual dating back to the XVII century carried out by a corrupted Catholic priest, involving the use of candles made of human fat and hair, as well as the sacrifice of a child on the body of a virgin, who was later raped by the priest. Besides being a very anachronistic ritual, it has no esoteric meaning, but most of all it is unacceptable today for anyone with the least intellectual capacity.

The fantasies about this ritual and the desecration of the Catholic mass have generated the most disparate modern reinterpretations. They range from the most interesting, such as the rituals of LaVey and Mr. A. Crowley. But in some cases, the reinterpretations proposed by groups of stupid and mediocre people have generated horrible and fatal situations. I refer to what is now commonly defined as Acid Satanism, from which I want to dissociate myself by proposing a new ritual, a new group mass. It is a ritual that is not intended to evoke but to celebrate the only true God: man.

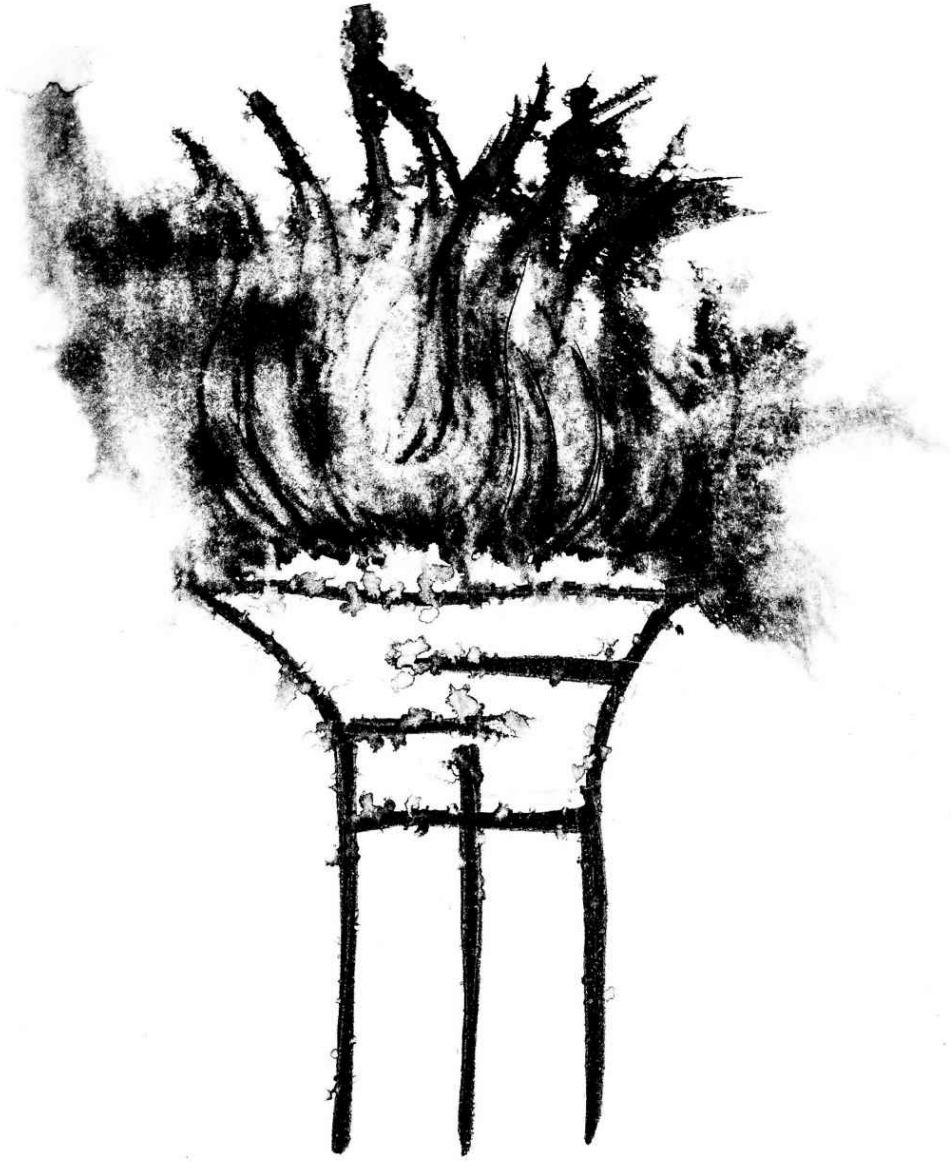
Compared to what we have dealt with in this book, this ritual is relatively calm and, as such, not aimed solely to initiate. I deliberately preferred to opt for a less complex and heavy version to broaden the scope, not just for a conscious and experienced audience. So I want to address all those who love the occult, but who, for one reason or another, have not had the opportunity to dig into the deepest dangers of

black magic.

A transversal element in all the imaginary related to Western ritualism, proposed in literature and cinema, is the so-called Sacrifice of Blood. Aleister Crowley gives us an excellent reinterpretation of the sacrifice of the child with that of the sperm. I would like to underline that the word “sacrifice” from a Satanist point of view is meaningless. From the rationalist to the theist Satanism, the idea of something being sacrificed for the good or the bad of others is unthinkable. The idea of the sacrifice belongs to the Jewish heritage and was transposed into Christianity with sexual abstinence, small sacrifices or vows. From the unhappiness of the sacrifice, no happiness can be drawn and there is nothing worse for a Satanist. So, how to read the words: “Lord of the Underworld, this is my blood which is given to you”? Women can give their menstrual blood (please refer to Crowley for the male version of it - sperm). Menstrual blood still has an aberrant meaning in our modern society; it was banned from the Jewish desert of Abraham being something to hide, impure, and sinful. I am not referring or trying to praise the unhygienic practice of *free bleeding*, but I am waiting for the moment when women will no longer have to feel ashamed of their period, using ridiculous and childish nicknames to refer to it. And I warmly invite women and men to practice cunnilingus during their woman’s period. You read right.

The menstrual period - like the sperm - is an amazing thing with a deep esoteric meaning. It is not a coincidence if the Jewish God forbids the waste on the ground of both period blood and sperm. We are talking about almost the same biological substance. Both the sperm and the period blood carry the male or female gametes, wonderful even from the Abrahamic and Catholic point of view. These fluids carry the divine spark that forbids their use. But we want to break through the door of prohibition.

Note: the ritual proposed here uses only the female period blood to make it lighter. It is possible to extend this ritual and take it to a higher level by mixing sperm and blood. This version directed by a priest and a priestess as one is the complete version, therefore addressed to an expert public.



Preparation:

The Infernal Mass will be directed by a priestess. Choose a suitable place to host the participants who will have to stand. A burning brazier should be placed in the center of the chosen space and a bell at the entrance. I recommend the presence of an organ and an organist who can play it.

The best time to perform the ritual will, of course, be related to the menstrual cycle of the priestess: indicatively, it should take place on the second/third day of the period.

Every participant must have:

- A new candle;
- A black cloak or hood;
- Something of his own to be destroyed (a cloth, a strand of hair, etc.).

We will call it Simulacrum.

The participants, after having rung the bell, are arranged in a semicircle around the fire. The priestess reveals herself:

Priestess: [later just P]:

I rise from the darkness to upset your existences,

I wake up from the night to ignite your minds.

But you are not ready yet.

The priestess destroys on the ground a jug containing clear water.

P: *No one will wash away your sins - they are made of the same substance of yourself. If you want to enter the darkness, you will have to face much more than this.*

To whom standing here - do you want to escape the prison you are living in? Do you want to break the chains binding your spirit? Only fire can help you. Only you can free yourselves.

Throw into the brazier the symbol of your previous self, imperishable slave of the world.

Participants throw their simulacrum into the brazier and watch it

burn.

*ALL: I decompose myself,
I destroy the cage I was born in,
with a hammer, I demolish the social impositions of my culture.
I break the chains that enslave me to others and myself.*

P: Now you are only ashes and smoke. What will you do?

*ALL: I will be reborn, I will rebuild myself according to my will,
from the ashes.
I am now the pen and I am the paper and I will rewrite myself as I
want.*

P: Does anyone among you get down on your knees?

ALL: No! I am free!

P: Does anyone among you fear the judgment of others?

ALL: No! I am free!

P: Does anyone among you give up their desires and dreams?

ALL: No! I am free!

P: Is there anyone among you who gives up knowledge?

ALL: No! I am free!

P: Does anyone among you allow others to crush him?

ALL: No! I am free!

P: Does anyone succumb to guilt?

ALL: No! I am free!

*P: Does anyone among you follow the path of others without
thinking?*

ALL: No! I am free!

P: Does anyone among you fear death?

ALL: No! I am free!

P: Now in front of me I no longer have empty shells. but stars fused in a precious meat casing.

The priestess takes a decanter into which she pours her menstrual fluid. She adds an alcoholic substance of her own choice (grappa or whiskey advice) to obtain a sufficient volume for all participants. She then mixes and pours it into a glass, heading towards each of the participants to whom he asks:

P: Who is your god?

Participant: I am

And the participant takes a sip. At the end of the tour, the priestess takes a torch:

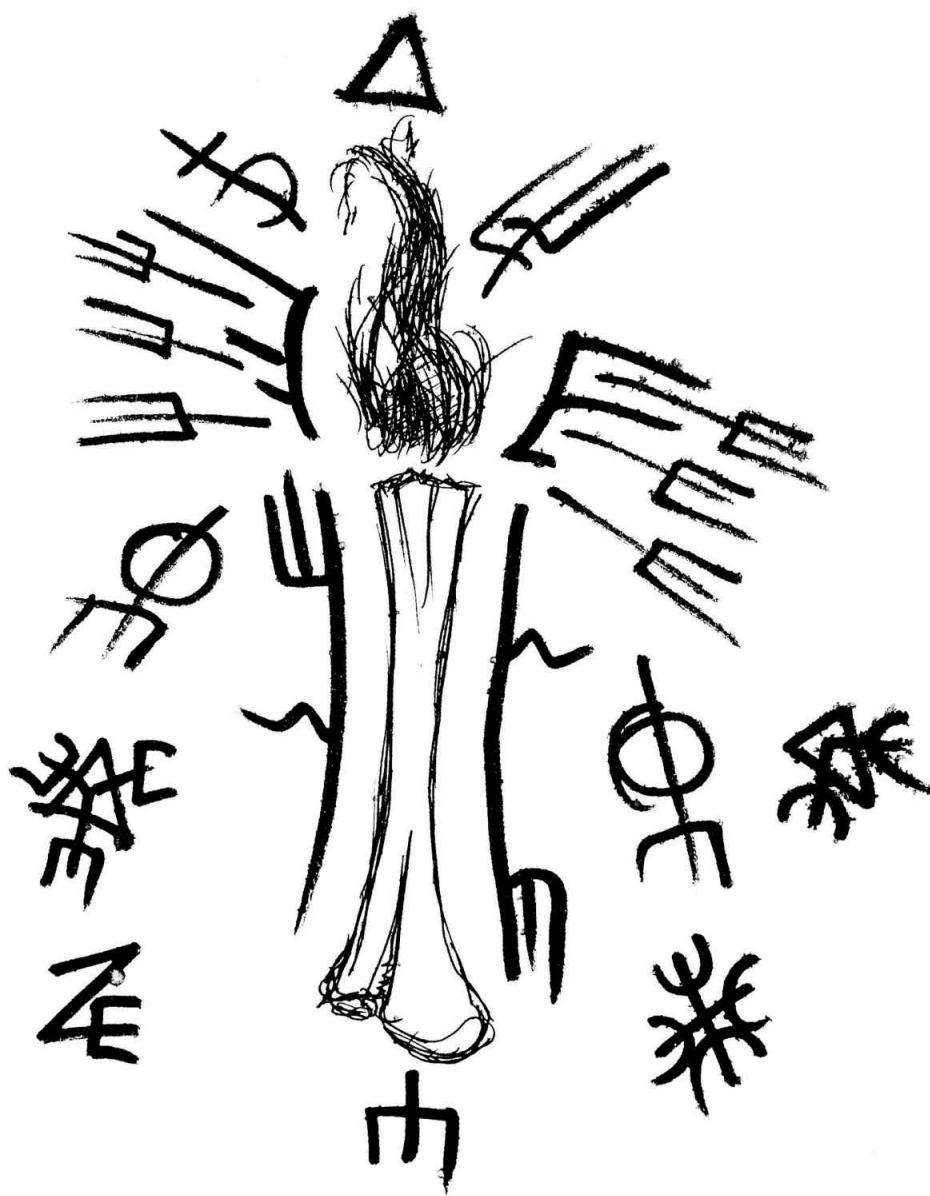
P: Like Prometheus, bring this flame into the world, but give it only to those who deserve it.

In turn, each participant approaches and lights his candle with the torch. In the end, everyone raises the candle above their heads.

P: The devil is made up of each of you. Go up and do YOUR will.

Everyone turns around and comes out with the candles still lit.

As at the end of this ritual, those of you who have read this book, who have enriched themselves with a piece of new and obscure knowledge, bring your Promethean torch into the world, give it only to those who deserve it.



Appendix: The Sign of Power

An extremely important magic component is the hand signs, which are often very underestimated and little used. There are many hand signs, each with a great psychic and magical effect. It is interesting to note the variety of overlapping mystical and magical signs present in various cultures.

I would like to talk to you about a very special class of magical signs - those linked to black magic. A very useful and common symbol is the one with the index and the middle finger stretched while the ring and little finger are bent, and the thumb is extroverted. We will summarize the symbol with the number sequence: 3 4 4 4 2 2. Each number corresponds to the number of straight bones for each finger starting from the thumb (where the metacarpal bone inside the hand will also be counted).



This is a symbol used to cast the evil eye, not to be confused with the symbol 1 4 4 1 1, with a very different meaning: the word is law, often used in Christianity.

In the metal world, symbol 1 4 1 1 4 - the horns - is a rather controversial subject. Native to Italy, and widely used in the South of the country, it is an apotropaic symbol with the main function of driving

out negative energies through a chthonian power.



It is used to exorcise any form of negative energy (including the evil eye) and has been canonically imported and diffused into metal by

Ronnie James Dio (despite previous cases, such as that of Coven). As many people will know, Dio learned the symbol from his Sicilian grandmother. Over the years the meaning of this symbolism has taken on different transversal nuances, especially in the metal field. Today it has a splendid magical value of union and sharing of immense power. It should be noted that there is only one symbol to represent the horns of metal (1 4 1 1 4) and any variation is incorrect.

Among the most common variants, the 3 4 1 1 4, with the thumb extroverted has often been confused with the symbol of the horns. Many, however, stop here in the analysis of this sign, ignoring that it has a meaning and a magical - or rather demonic - use. It is another chthonian infernal sign representing the trident, pure flaming power, infernal thunderbolt. And it also represents the path to become the flame, the disintegration of the ego into madness. This is a magical sign of black power, which can replace a blade, a stick. Whoever has the intellect to understand, understand.

This sign has nothing to do with metal, but it has a lot to do with black magic.



Peroratio

Now you know and you can choose. You can choose and direct your will towards new horizons. Knowledge is the most sublime and unattainable thing. The tools to reach it have always been and will be only within you. Do not look outside - look inside yourselves. There is no God outside of you. Dance under the stars, be the universe, burn with passion, be free because every border is made to be moved and every limit to be exceeded. Bring art, music, and your dreams in each of your step. Remember: it is always time to fight.

Authors' Note

The Authors Frater Orion and Sister Steva are members of the band Deathless Legacy. With this book, they wanted to preserve the esoteric and occult knowledge gained over the years. Although it may seem oriented to the disclosure, the intent of this book is merely selfish: by preserving the knowledge and discoveries made in this life, we will be able to discover them again in our next one.

For a multisensory and ecstatic combination, we suggest you read this book while listening to “Rituals of Black Magic”, Deathless Legacy’s fourth album. You will so have the opportunity to integrate this book with the lyrics of the songs, thus reflecting on the meaning of the topics in each chapter and with what we have hidden in our music.

Thou shalt have no other gods before you.
Fiat voluntas mea.
INFERUS DENIQUE

^[1] A. Grafton, (1999), *Natural Particulars: Nature and the Disciplines in Renaissance Europe*. MIT Press., pp. 328-329

^[2] Apuelio, De Deo Socratis

^[3] op. cit.